

Wednesdays, 9 AM - 12 Noon
Studio Theatre, Annenberg Center

Fall, 1977

3 hours, 1 c.u. Prerequisite: COMM 220, 160, 562 or instructor's permission.

This course introduces students to basic strategies in the analysis of film as a medium of communication by means of lectures, discussion, readings, and close textual examination of films with the help of an Analyst Projector (frame-by-frame examination at differing speeds). Films will be subjected to detailed analysis, emphasizing underlying patterns and codes. The stress will be on visual-formal structures, polysemic strands of overt/covert content/meaning, limitations/convergences of various strategies and methods. The format will be neither chronological-historical nor journalistic-critical-impressionist, but formal-analytic. Given the youth as well as complexity of the filmic art form, the existing analytic strategies are best described as evolving approaches to systematic investigation and explication of filmic structure, meaning and codes. The intention is to aid students to do research in visual communication and to cope more clearly with their film and television environment.

An outline of the course starts below. Required readings (about 150 pages weekly) are noted for each session; all can be found in the ASC library either in book form or as xeroxed chapters from books and magazines; the required books are on sale in the Pennsylvania Book Center. Xeroxed materials (on reserve at the ASC Library) are marked by *. Selections marked by ** can be obtained through Ms. Shinn, Room 317, Annenberg Center, Lower Mezzanine, 9:30 AM - 4:30 PM, Monday through Friday. A bibliography of required and optional books is provided at the end of this syllabus.

Also listed are the assignments: 3 papers (two related to the required readings and lectures; one final paper related to the analysis of a film). There are no exams.

Graduate students must make a date with Prof. Vogel early in the course.

1. Wednesday, Sept. 14: VISUAL STRUCTURES

Film: BEFORE THE REVOLUTION (I) (Bernardo Bertolucci)

Required Readings: None

2. Wednesday, Sept. 21: VISUAL STRUCTURES

Film: BEFORE THE REVOLUTION (II)

Required Readings:

Johnson, Lincoln F., Film: Space, Time, Light and Sound, Chapters 1 and 2. New York: Holt, Rinehart & Winsten, 1974.

Taylor, John F.A., Design and Expression in the Visual Arts, Chapters 1 and 2. New York: Dover, 1964

Wollen, Peter, Signs and Meaning in the Cinema, Introduction. Bloomington: Indiana University Press, 1973 (Revised Edition)

Tudor, Andrew, Theories of Film, Chapter 1. New York: Viking Press, 1974

Eisenstein, Sergei, "Film Form, Dickens, Griffith and the Film Today", in Mast & Cohen (eds.), Film Theory and Criticism. New York: Oxford University Press, 1974

Wednesday, Sept. 21 (cont.)

Pudovkin, Vsevolod, "Film Technique", in Mast & Cohen

Balasz, Bala, "Theory of Film", in Mast & Cohen

Vogel, Amos, "The Film Experience", in Film As a Subversive Art. New York: Random House, 1976

3. Wednesday, Sept. 28: VISUAL STRUCTURES

Film: BEFORE THE REVOLUTION (III)

Required Readings:

Johnson, Chapter 3

Taylor, Chapters 3 and 4

**Abell, Walter, The Collective Dream in Art, Chapters 1 and II. New York: Schocken Books, 1966

4. Wednesday, Oct. 5: SOCIOLOGY AND IDEOLOGY

Film: BEFORE THE REVOLUTION (IV)

Required Readings:

Johnson, Chapter 4

Tudor, Theories of Film, Chapter 2

Tudor, Image and Influence, Chapters 1, 2 & 3. New York: St. Martin's Press, 1975

*Marx, Karl & Engels, Friederich, "Origin and Development of Art" (until after "Laws of Beauty"), in Literature and Art. New York: International Publishers, 1947

**Abell, Chapter 3

Bukharin, N.I., "Art and Social Evolution", in Lang & Williams (eds.), Marxism and Art. New York; McCay Co., 1972

Assignment: Paper I -- topic to be announced; about 6 pages; due Oct. 19, bring to class

5. Wednesday, Oct. 12: VISUAL STRUCTURES, SOCIOLOGY, IDEOLOGY

Film: BEFORE THE REVOLUTION (V)

Required Readings:

Johnson, Chapter 5

Tudor, Image and Influence, Chapters 4 & 6

Wednesday, Oct. 12 (cont.)

**Smythe, Dallas W., "Some Observations on Communication Theory", in McQuail (ed.), Sociology of Mass Communications. Baltimore: Penguin Books, 1972

**Gerbner, George, "Mass Media and Human Communication Theory", in McQuail

*Schiller, Herbert, The Mind Managers, Chapter 1. Boston; Beacon Press, 1973

*Tyler, Parker, "Declamation on Film", in Sex, Psyche, Etcetera in the Film. New York: Horizon Press, 1969

Vogel, "The World View of Subversive Cinema"

*An Anti-Catalog. New York: The Catalog Committee of Artists Meeting for Cultural Change, 1976

Eisenstein, S.M., "A Dialectic Approach to Film Form", in Film Form. New York: Harcourt, Brace & Co., 1969

6. Wednesday, Oct. 19: PSYCHOLOGY AND PSYCHOANALYSIS

Film: BEFORE THE REVOLUTION (VI)

Required Readings:

Johnson, Chapter 7

**Munro, T., "The Psychology of Art", in Hogg (ed.), Psychology and the Visual Arts. Baltimore: Penguin Books, 1970

**Hogg, J., "Some Psychological Theories and the Visual Arts", in Hogg

**Waelder, R., "Psycho-analytic Avenues to Art", in Hogg

**Ehrenzweig, A., "A New Psychoanalytic Approach to Aesthetics", in Hogg

*Wolfenstein & Leites, N., Movies, Introduction and Conclusion. Paterson: Athenaum, 1970

**Abell, Chapter 4 - 6

Assignment: Paper 1 due (bring to class)

7. Wednesday, Oct. 26: PSYCHOLOGY AND PSYCHOANALYSIS

Film: TOUCH OF EVIL (I) (Orson Welles)

Required Readings:

Kris, Ernst, Psychoanalytic Explorations, Chapters 1, 10, 11 & 13. New York: Schocken Books, 1964

Tyler, Parker, Preface from "Magic and Myth of the Movies", in Mast & Cohen

**Abell, Chapters 8, 9 & 15

8. Wednesday, Nov. 2: IDEOLOGY, VISUAL STRUCTURES, IMPRESSIONIST CRITICISM

Film: TOUCH OF EVIL (II)

Required Readings:

Johnson, Chapter 8

Vogel, "Aesthetic Rebels and Rebellious Clowns" (until "Dada and Pop") and "The Destruction of Time and Space" (until "The Devaluation of Language")

Tudor, Image and Influence, Chapters 7 & 9

**Fearing, Franklin, "Influence of the Movies on Attitudes and Behavior", in McQuail

*Pryluck, Calvin, "The Aesthetic Relevance of the Organization of Film Production", in Cinema Journal, Vol. 15, No. 2. University of Iowa Press, Spring, 1976

*Tyler, "Mass Film Criticism", in Sex, Psyche, Etcetera in Film

*Simon, John, "A Critical Credo", in Private Screenings. New York: MacMillan, 1967

*Kauffmann, Stanley, "The Necessary Film", in Figures of Light. New York: Harper & Row, 1967

*Kael, Pauline, "Before the Revolution," in Kiss Kiss Bang Bang. Boston: Little, Brown & Co., 1968

*Schickel, Richard, Introduction, in Second Sight. New York: Simon & Schuster, 1971

*Petric, Vlada, "Film Scholarship and Impressionistic Film Criticism", in Quarterly Review of Film Studies, Vol. 1, No. 2. Pleasantville, Spring, 1976.

Assignment: Paper II -- topic to be announced; about 6 pages; due Nov. 16, bring to class

9. Wednesday, Nov. 9: THE AUTEUR THEORY

Film: TOUCH OF EVIL (III)

Required Readings:

Wollen, Chapter 2, "The Auteur Theory" and Appendix I and II

Tudor, Theories of Film, Chapter 5 ("Critical Method" until "Genre")

*Bazin, "La Politique des Auteurs" in Graham (ed.), The New Wave. New York: Doubleday, 1968

Sarris, Andrew, "Notes on the Auteur Theory in 1962", in Mast & Cohen

Kael, "Circles and Squares", in Mast & Cohen

Sarris, "Notes on the Auteur Theory in 1970", in The Primal Screen. New York: Simon & Schuster, 1973

**Abell, Chapter 18

10. Wednesday, Nov. 16: CINE-STRUCTURALISM

Film: TOUCH OF EVIL (IV)

Required Readings:

*Lane, Michael, Introductions I & II, in Introduction to Structuralism. New York: Harper & Row, 1973

*Heath, Stephen, "Film and System, Part I & II", in Screen, Vol. 16, No. 1 & 2. London: Spring & Summer, 1975

Wollen, Chapter 3, "The Semiology of the Cinema"

Tudor, Image and Influence, Chapter 5

Tudor, Theories of Film, last 3 pages of Chapter 5 and Epilogue

*Worth, Sol, "Cognitive Aspects of Sequence in Visual Communications", in Audio-Visual Communications Review, Washington, 1968

Assignment: Paper II due (bring to class)

11. Wednesday, Nov. 23: FILM FOR FINAL PAPER

Film: LA NOTTE (I) (Michaelangelo Antonioni)

Required Readings: (for this and next session)

Wollen, Conclusion

*Hauser, Arnold, "The Film Age," in The Social History of Art, Vol. IV, Chapter 8, New York: Vintage Books, 1963

*Jarvie, I.C., "The Sociology of Evaluation", in Movies and Society, Chapters XIV - XVI. New York: Basic Books, 1970

*Pasolini, Pier Paolo, "The Cinema of Poetry", in Cahiers du Cinema (in English), No. 6

**Abell, Chapters 17 & 19

Assignment: Paper III - Final Paper

About 15 pages; an analysis of this film and excerpts from it, utilizing one or two methods of analysis (chosen by you), and the required readings. Due Wednesday, Dec. 9 at noon, in Ms. Shinn's office, Room 317, Annenberg Center, Lower Mezzanine. Though the film will be shown again next week (with the Analyst Projector), you may wish to begin working on the paper now.

12. Wednesday, Nov. 30: FILM FOR FINAL PAPER

Film: LA NOTTE (II)

13. Wednesday, Dec. 7: SUMMARY AND DISCUSSION

No film - no readings

BIBLIOGRAPHY

Required Books:

(p = paperback)

- Johnson, Lincoln F., Film: Space, Time, Light and Sound. New York: Holt, Rinehart & Winsten, 1974 p
- Kris, Ernst, Psychoanalytic Explorations. New York: Schocken Books, 1963 p
- Mast, Gerald & Marshall Cohen (eds.), Film Theory and Criticism. New York: Oxford University Press, 1974 p
- Taylor, John F.A., Design and Expression in the Visual Arts. New York: Dover, 1964 p
- Tudor, Andrew, Theories of Film. New York: Viking Press, 1974 p
- " " Image and Influence. New York: St. Martin's Press, 1975
- Vogel, Amos, Film As a Subversive Art. New York: Random House, 1976 p
- Wollen, Peter, Signs and Meaning in the Cinema. Bloomington: Indiana University Press, 1973 (Revised Edition) p

PLEASE NOTE: The following three books are out of print. We have Xeroxed all the required essays or chapters. The collection can be obtained from Ms. Shinn's office, Room 317, Annenberg Center, Lower Mezzanine, 9:30 AM to 4:30 PM, Monday through Friday. The collection is available at cost.

- Abell, Walter, The Collective Dream in Art. New York: Schocken Books, 1966 p
- Hogg, James (ed.), Psychology and the Visual Arts. Baltimore: Penguin Books, 1970 p
- McQuail, Denis (ed.), Sociology of Mass Communications. Baltimore: Penguin Books, 1972 p

Required Essays and Chapters:

See listings (with asterisks) under individual sessions above; all are Xeroxed and on reserve in the Annenberg Library.

Recommended Books and Essays:

- Afterimage, No. 5. "Aesthetics, Ideology, Cinema". London: Spring, 1974
- Andrew, Dudley, Major Film Theories. New York: Oxford University Press, 1976 p
- An Anticatalog, New York: the Catalog Committee of Artists Meeting for Cultural Change, 1976 (106 E. 19th St., New York, N.Y. 10003)
- Arnheim, Rudolf, Art and Visual Perception. Berkeley; University of California Press, 1974 p
- " " Film as Art. University of California Press, 1957 p
- " " Toward a Psychology of Art. University of California Press, 1966 p

BIBLIOGRAPHY Recommended Books (cont.)

- Balazs, Bela, Theory of the Film. New York; Dover Press, 1971. p
- Barthes, Roland, Elements of Semiology. New York: Hill & Wang, 1977 p
- " " S/Z. New York: Hill & Wang, 1974 p
- Baxandall, Lee (ed.), Radical Perspectives in the Arts. Baltimore: Penguin Books, 1972 p
- Baxandall, Lee & S. Morawski (eds.), Marx and Engels on Literature and Art. St. Louis: Telos Press, 1974 p
- Benthall, Jonathan & Ted Polhemus (eds), The Body as A Medium of Expression. New York: Dutton & Co., 1975 p
- Bluehm, A. William & J. E. Squire (eds), The Movie Business. New York: Hasting House, 1967 p
- Burch, Noel, Theory of Film Practice. New York: Praeger, 1973
- Campbell, Joseph, Myths to Live By. New York: Bantam Books, 1973 p
- Campbell, Russell, Practical Motion Picture Photography. New York: Zwemmer/Barnes, 1974 p
- Cassou, Jean, et al, Art and Confrontation. Greenwich: Graphic Society Art Library, 1968 p
- Cocteau, Jean, Writings on Film. New York: Dover, 1972 p
- Colfax, J. D. & J.L. Roach (eds), Radical Sociology. New York: Basic Books, 1971 p
- De George, Richard & C. Fernande (eds), The Structuralists from Marx to Levi-Strauss. New York: Doubleday, 1972 p
- Eco, Umberto, A Theory of Semiotics. Bloomington: University of Indiana, 1976
- Eisenstein, S.M., Film Form. New York: Harcourt & Brace, 1969 p
- Erikson, Eric, Young Man Luther. New York: Norton, 1958 p
- Freud, Sigmund, Leonardo da Vinci. New York: Random House, 1966 p
- Gardner, Howard, The Quest for Mind. New York: Random House, 1973 p
- Gerbner, George, The Film Hero: A Cross Cultural Study. Lexington: Association for Education in Journalism, 1969 p
- Ghiselin, Brewster, The Creative Process. Berkeley: Mentor, 1972 p
- Gouldner, Alvin, Dialectic of Ideology and Technology. New York: Seabury Press, 1976
- Greenacre, Phyllis, The Quest for the Father. New York: International Universities Press, 1963
- Gregory, R.L., Eye and Brain. New York: McGraw-Hill, 1973 p
- Gross, Larry, "Modes of Communication and the Acquisition of Symbolic Competence", in Gerbner, Gross, Melody, Communications Technology and Social Policy. New York: John Wiley & Sons, 1973
- " " "Art as the Communication of Competence", in Social Science Information. The Hague, Netherlands: 1972, Vol. 12, No. 5

BIBLIOGRAPHY Recommended Books (cont.)

- Grotjahn, Martin, The Voice of the Symbol. New York: Delta-Dell, 1973 P
- Hall, Calvin S., A Primer of Freudian Psychology. New York: New American Library, 1973
- Hall, Edward T., The Hidden Dimension. New York: Doubleday, 1966 P
" " The Silent Language. New York: Doubleday, 1973 P
- Heath, Stephen, "Film and System, Part I & II", in Screen, Vol. 16, No. 1 & 2.
London: Spring & Summer, 1975
- Hospers, John, Meaning and Truth in the Arts. Hamden: Archon Books, 1964
- Jameson, Frederic, The Prison-House of Language. Princeton: Princeton University Press, 1974 P
- Kepes, Gyorgy (ed.), Education of Vision. New York: Braziller, 1965
- " " Language of Vision. New York: Paul Theobald & Co., 1967
- " " The Nature and Art of Motion. New York: Braziller, 1965
- " " Sign, Image, Symbol. New York: Braziller, 1966
- " " The Visual Arts Today. Middleton: Wesleyan University Press, 1960
- Koehler, Wolfgang, Gestalt Psychology. New York: Mentor, 1957 P
- Kracauer, Siegfried, Theory of Film. New York: Oxford University Press, 1974 P
- Lang & Williams (eds.), Marxism and Art. New York; McCay Co.. 1972 P
- Leach, Edmund, Claude Levi-Strauss. New York: Viking, 1974 P
- Lipton, Lenny, Independent Film Making. San Francisco: Straight Arrow Books, 1972 P
(Revised Edition)
- MacBean, James Roy, Film and Revolution. Bloomington: Indiana University Press, 1975 P
- Marcuse, Herbert, One-Dimensional Man. Boston: Beacon Press, 1964 P
- " " Eros and Civilization. Boston: Beacon Press, 1974 P
- Marner, St. John, Directing Motion Pictures. New York: Zwemmer/Barnes, 1974 P
- Metz, Christian, Film Language. New York: Oxford University Press, 1974
- " " Language and Cinema. The Hague: Mouton Publishers, 1973 (also Humanities Press, Highland Park, N.J., 1974)
- Meyer, Leonard, Emotion and Meaning in Music. Chicago: University of Chicago Press, 1961 P
- Moholy-Nagy, Laszlo, Painting, Photography, Film. Cambridge: M.I.T. Press, 1969 P
- " " Vision in Motion. Chicago: Paul Theobald & Co., 1965
- Monaco, James, How to Read a Film. New York: Oxford University Press, 1976 P

BIBLIOGRAPHY

Recommended Books: (cont.)

- Newmann, Erich, Art and the Collective Unconscious. Princeton: Princeton University Press, 1971 P
- Nichols, Bill, Movies and Methods. Berkeley: University of California Press, 1976 P
- Nilsen, Vladimir, The Cinema as a Graphic Art. New York: Hill & Wang, 1972 P
- Parmenter, Ross, The Awakened Eye. Middleton: Wesleyan University Press, 1968
- Philipson, Morris (ed), Aesthetics Today. New York: World Publishing Co., 1961 P
- Piaget, Jean, Structuralism. New York: Basic Books, 1970 P
- Propp, V., Morphology of the Folktale. Austin: University of Texas Press, 1973 P
- Pudovkin, V.I., Film Technique and Film Acting. New York: Grove Press, 1970 P
- Richardson, Robert, Literature and Film. Bloomington: Indiana University Press, 1969 P
- Roberts, K., & Win Sharples, Jr., Primer for Film Making. New York: Bobbs-Merrill, 1971 P
- Robbe-Grillet, Alain, For A New Novel. New York: Grove Press, 1966 P
- Roszak, Theodore, The Making of A Counterculture. New York: Doubleday, 1969 P
- Ruesch, Jorgen & Weldon Kees, Nonverbal Communication. Berkeley: University of California Press, 1972 P
- Schiller, Herbert I., The Mind Managers. Boston: Beacon Press, 1973 P
- Scholes, Robert, Structuralism in Literature. New Haven: Yale University Press, 1975 P
- Segall, M.H., D.T.Campbell, M.J. Herskovits, The Influence of Culture on Visual Perception. Indianapolis: Bobbs-Merrill Co., 1966 P
- Shumaker, Wayne, Literature and the Irrational. New York: Washington Square Press, 1966 P
- Solomon, Maynard (ed.), Marxism and Art. New York: Knopf, 1973
- Spector, Jack, The Aesthetics of Freud. Hightstown: McGraw-Hill, 1975 P
- Tyler, Parker, Magic and Myth of the Movies. New York: Simon & Schuster, 1970 P
- Worth, Sol & John Adair, Through Navajo Eyes. Bloomington: Indiana University Press, 1972 P
- Worth, Sol, "The Development of a Semiotic of Film"; in Semiotica. Holland, Mouton, 1969; Vol. 1, No. 3 (on reserve)
- " " "Film as a Non-Art", in The American Scholar. Washington, Spring, 1966 Vol. 35, No. 2 (on reserve)
- Wright, Charles R., Mass Communication. New York: Random House, 1962 (Revised Edition) P
- "Freud and Neo-Marxism" in Psychoanalytic Review (entire issue). New York: National Psychological Association for Psychoanalysis, Summer, 1976, Vol. 63, No. 2 (Van Pelt basement)

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